



CLEVELAND ART

Museum Hours
Tuesday, Thursday, Saturday, Sunday 10:00–5:00
Wednesday, Friday 10:00–9:00
Closed Monday
Telephone 216-421-7340 or 1-877-262-4748
Website www.clevelandart.org
ArtLens App Wi-Fi network “ArtLens”



Membership 216-707-2268
membership@clevelandart.org
Provenance Restaurant and Café
216-707-2600
Museum Store 216-707-2333
Ingalls Library Tuesday–Friday 10:00–5:00. Reference desk: 216-707-2530
Ticket Center 216-421-7350 or 1-888-CMA-0033. Fax 216-707-6659. Nonrefundable service fees apply for phone and internet orders.
Parking Garage 0–30 minutes free; \$10 for 30 minutes to 2 hours; then \$1 per 30 minutes to \$16 max. \$10 after 5:00. Members and guests \$6 all day.

Cleveland Art: The Cleveland Museum of Art Members Magazine
Vol. 59 no. 1, January/February 2019 (ISSN 1554-2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797.

POSTMASTER: Send address changes to Cleveland Art: The Cleveland Museum of Art Members Magazine at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Magazine Staff
Managing editor: Gregory M. Donley
Editing: Sheri Walter and Kathleen Mills
Education listings: Jennifer Bochik
Performing arts, music, and film: Michael McKay
Gallery game: Vessela Kouzova
Design: Gregory M. Donley
CMA collection photography: Howard T. Agriesti, David Brichford, and Gary Kirchenbauer
Editorial photography as noted
Production help: Michele Bono Balcells
Printed in Cleveland by Great Lakes Integrated
Questions? Comments?
magazine@clevelandart.org



IN THIS ISSUE



Exhibitions What’s now on view.



Textile Conservation Betsy Wieseman describes the multi-year project to restore the *Valois Tapestries*.



Beyond Truth Barbara Tannenbaum looks at how photographs can manipulate appearances.



Swedish Modern Design Rarely seen works from the CMA collection make up Stephen Harrison’s new exhibition.



Japanese Treasures After time away in Japan, masterworks return to the galleries.



Raúl de Nieves Emily Liebert on the artist’s new show at Transformer Station.



Georgia the Juror O’Keeffe helped judge the 1937 edition of the *May Show*.



World Premiere The first of six concerts of new music inspired by the CMA features Pulitzer Prize winner Henry Threadgill.



Film John Ewing presents new offerings, including a mini-series on the breakthrough films of famed Mexican directors.



Education Talks, tours, workshops, studios, and more.



Philanthropy News Supporter profiles, news, and event photos.



New in the Galleries Displays of Buddhist art.

FROM THE DIRECTOR

Dear Members,

We break new ground almost immediately this year with a concert on Friday, January 11, by Henry Threadgill. This performance by the Pulitzer Prize–winning composer and musician is the first in a series of six such events funded by a Cleveland Foundation Creative Fusion grant. Conceived by CMA director of performing arts Tom Welsh, the project invites composers to create and then present new works inspired by the museum. Over the next two years, these events will also feature Luciano Chessa, Cenk Ergün, Aya Nishina, Sophie Nzayisenga, and Aleksandra Vrebalov—an international who’s who of today’s most exciting composers.

The year offers many compelling exhibitions, the earliest of which are described in this issue. Looking farther ahead, opening March 23 in the Kelvin and Eleanor Smith Foundation Exhibition Gallery is *Gordon Parks: The New Tide, Early Work 1940–1950*. The show traces the decade during which Parks moved from working as a self-taught photojournalist in St. Paul and Chicago to taking European assignments for *Life* magazine covering fashion and celebrity life. He became a master of the photo essay, exploring social and cultural issues.

On April 9, in the Kelvin and Eleanor Smith Foundation Exhibition Hall, we debut *Shinto: Discovery of the Divine in Japanese Art*, a show exploring the centuries-long Shinto artistic tradition. Organized by curator of Japanese art Sinéad Vilbar, the exhibition features major works from collections in both the United States and Japan, including a significant number of works designated as Important Cultural Properties by the Japanese government. The next show in the Julia and Larry Pollock Focus Gallery, opening May 25, revolves around a site-specific installation by Chinese-born contemporary artist Cai Guo-qiang.

This summer an exhibition drawn from the Morgan Library and Museum’s superb collection of illuminated manuscripts explores the many and complex roles of fantastical beasts in the Middle Ages. *Medieval Monsters: Terrors, Aliens, Wonders*, the first show of its kind in North America, opens July 7 in the Smith Foundation Exhibition Gallery.

Watch these pages for announcements of other exciting exhibitions coming up in the summer and fall. And, in the meantime, happy 2019!

Sincerely,

William M. Griswold
Director

Horse Race at the Kamo Shrine 1615–50. One of a pair of six-panel folding screens; ink and color on gilded paper; image: 176.5 x 337.3 cm. Purchase from the J. H. Wade Fund, 1976.95.1. Featured in the *Shinto* exhibition opening April 9.



EXHIBITIONS

Renaissance Splendor: Catherine de' Medici's Valois Tapestries Through Jan 21, Kelvin and Eleanor Smith Foundation Exhibition Hall. On view for the first time in North America, the recently restored *Valois Tapestries*, a unique set of 16th-century hangings, are unveiled. Juxtaposed with these wall-size woven works are paintings, drawings, and exquisite art objects of the period that highlight the tapestries' role as artistic and political statements.

The Uffizi Galleries and the Cleveland Museum of Art are profoundly grateful to Friends of the Uffizi and their major benefactor, Mrs. Veronica Atkins, for their generous support of the restoration of the *Valois Tapestries*.

Presenting Sponsors
Joyce and Bill Litzler
Textile Art Alliance

Supporting Sponsors
A Gift in Memory of Emma Lincoln
Mrs. Joseph T. Zingale



Media Sponsor
3 wkyc

Georgia O'Keeffe: Living Modern Through Mar 3, Kelvin and Eleanor Smith Foundation Exhibition Gallery. A unique look into the fascinating connections between the paintings, personal style, and public persona of one of America's most iconic artists.

Organized by the Brooklyn Museum with guest curator Wanda M. Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University, and made possible by the National Endowment for the Arts.

Presenting Sponsors
Brenda and Marshall Brown
Cheryl L. and David E. Jerome

Supporting Sponsors
Anonymous
Cindy and Dale Brogan
Tim O'Brien and Breck Platner
Anne H. Weil

Media Sponsor
3 wkyc

William Morris: Designing an Earthly Paradise Through Jan 13, Arlene M. and Arthur S. Holden Textile Gallery (234). Works by William Morris, the Victorian designer and poet.

Presenting Sponsors
Emma and Cathy Lincoln

In Her Image: Photographs by Rania Matar Through Jan 13, Transformer Station, 1460 West 29th St. Four portrait series depict transitional moments from girlhood to middle age in the United States and the Middle East.

Organized by the Amon Carter Museum of American Art

Clarence H. White and His World: The Art and Craft of Photography, 1895–1925

Through Jan 21, Mark Schwartz and Bettina Katz Photography Gallery (230). The first retrospective devoted to this leading figure of American Pictorialism in more than a generation.

Organized by the Princeton University Art Museum

Made possible, in part, with generous support from the Henry Luce Foundation



Curated by Anne McCauley, David H. McAlpin Professor of the History of Photography and Modern Art, Princeton University

Who RU2 Day: Mass Media and the Fine Art Print Through Mar 24, James and Hanna Bartlett Prints and Drawings Gallery (101). Drawn from the museum's collection, this exhibition features work by contemporary artists who exploit printed and photographic media in ways that intentionally reveal the confusing line between art and information, fact and fiction.

Supporting Sponsors
Margo and Robert Roth

Charles Burchfield: The Ohio Landscapes, 1915–1920 Through May 5, Julia and Larry Pollock Focus Gallery (010). About 30 drawings made between 1915 and 1920 represent the period surrounding what the Ohio-born artist called his "golden year."

Made possible, in part, with support from Thomas H. and Virginia J. Horner



Raúl de Nieves: Fina Feb 2–Apr 27, Transformer Station, 1460 West 29th St. For his first solo museum presentation, Raúl de Nieves (Mexican, b. 1983) creates a new site-specific installation for Transformer Station. *Fina* draws inspiration from Mexican cultural traditions, reflecting de Nieves's ongoing interest in transforming humble materials into spectacular objects and environments.

Supporting Sponsors
Joanne Cohen and Morris Wheeler

Taming Tigers, Releasing Dragons: Masterpieces of Buddhist Art Feb 8–Aug 11, gallery 240A. Paintings, sculptures, and a priest's robe from the museum's renowned collection introduce major figures of the Buddhist canon.

ABOVE
Signs 1970. Robert Rauschenberg (American, 1925–2008), printed by Castelli Graphics. Screenprint. Gift of Louis D. Kacalief, MD, 1986.104.
© Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY

Beyond Truth: Photography after the Shutter Feb 10–May 26, Mark Schwartz and Bettina Katz Photography Gallery (230). Even if a camera accurately records a scene in front of the lens, many changes can be wrought during the transition from captured light to printed image. Explore how artists from 1885 to the present have used postproduction techniques to manipulate the "truth" in figurative studies and portraits.

Color and Comfort: Swedish Modern Design Opens Feb 17, Arlene M. and Arthur S. Holden Textile Gallery (234). The bold, colorful patterning of the 1920s, the nostalgia for Swedish cultural heritage during the 1930s, and the sparse lines of abstraction from the 1950s to the '60s come together in this exhibition, revealing a particularly Swedish sensibility in modern design.

RIGHT
Fontainebleau (details), from the *Valois Tapestries*, c. 1576, before and after conservation

BEFORE CONSERVATION



AFTER CONSERVATION

Magnificent Encore

Painstaking conservation has returned Catherine de’ Medici’s Renaissance hangings to their original glory

EXHIBITION
Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries
Through January 21
Kelvin and Eleanor Smith Foundation Exhibition Hall

Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries tells a captivating tale of art, power, and patronage at the French royal court. Queen mother of France from the 1560s through the 1580s, Catherine de’ Medici was well versed in using artistic displays and lavish entertainments to demonstrate the wealth and majesty of the Valois monarchy.

The *Valois Tapestries* are surely the most vivid manifestation of this enterprise. Woven in Brussels in the mid-1570s, they record in exquisite detail the grand entertainments—called “magnificences”—that Catherine staged to celebrate important family reunions, diplomatic visits, and political events. After Catherine’s death in 1589, the tapestries passed to her granddaughter Christina of Lorraine, who brought them to Florence that year when she married Ferdinand I de’ Medici, Grand Duke of Tuscany.

Marjorie E. Wieseman
Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings and Sculpture, 1500–1800

Eventually the *Valois Tapestries* became the property of the Gallerie degli Uffizi in Florence, where they are housed today. The current exhibition in Cleveland marks their North American debut.

The most recent episode in the tapestries’ history is one of the most fascinating: an ambitious conservation project, begun in 1998 and completed in 2018, represents an achievement nearly equal to the hangings’ creation 450 years ago. Although the *Valois Tapestries* are reasonably well preserved for textiles of their age, over the centuries they had become too fragile to be safely displayed. A detailed condition survey identified the problems to be addressed, which included deeply embedded dust and dirt, deteriorated fibers, small holes and tears, and the oxidation of precious metal-wrapped threads.

After testing for colorfastness of the centuries-old dyes, the conservators worked in small sections

Fontainebleau (detail), from the *Valois Tapestries*, c. 1576. A dilute solution of saponin is applied with a sponge.



PHOTOS (INCLUDING PREVIOUS PAGE) BY COSTANZA PERRONE DA ZARA AND CLAUDIA BEYER


Journey (details), from the *Valois Tapestries*, before and after conservation



BELOW
Rethreads Broken and lost strands of wool and silk are meticulously replaced with matching thread that meets modern conservation standards.



and gently washed each tapestry. Oxidation was removed using a weak chemical solution and a soft brush, allowing the silver and gilded silver metal-wrapped threads to glitter once again. To repair losses and deteriorated fibers, wool and silk threads were specially spun to match those in the original tapestry and dyed using modern recipes that safely re-created historic dyes. Minute stitches stabilized losses and restored visual integrity. Finally, a linen lining was hand-stitched to the reverse of each restored tapestry to help support its weight while hanging and to prevent further damage to the delicate threads. To facilitate the display of the tapestries, strips of Velcro were sewn onto a piece of heavier linen, which was then sewn to the top of the lining fabric.

Years of skilled, painstaking work have made it possible to appreciate once again the monumental ambition and regal extravagance of Catherine de’ Medici’s *Valois Tapestries*. 

Beyond Truth

The camera may never lie, but the photographer might

EXHIBITION
Beyond Truth: Photography after the Shutter
February 10–May 26
Mark Schwartz and Bettina Katz Photography Gallery (230)

Palmetto Gnome c. 1948–50. Val Telberg (American, b. Russia, 1910–1995). Gelatin silver print, solarized photogram, and multiple negatives; 27.8 x 22.8 cm. John L. Severance Fund, 1989.402. © Estate of Val Telberg. Courtesy of Laurence Miller Gallery



Just how truthful is photography? Despite the ability to manipulate selfies on our cell phones, many of us cling to the illusion that the medium has an inherent connection to truth. Even if a camera produces an accurate recording of a scene in front of the lens, many changes can be wrought during the transition from captured light to printed image. *Beyond Truth* explores figurative scenes and portraits in which artists have altered the “truth” through postproduction techniques ranging from composite printing, multiple exposures, and handwork on negatives and prints to digital capture and manipulation.

The exhibition, which includes photographs from the Akron Art Museum and the Fred and Laura Ruth Bidwell Collection, is drawn largely from the Cleveland Museum of Art’s holdings. The show marks the debut of 13 works owned by the museum, 7 of which are recent acquisitions. Among those are a 1936 retelling of the Narcissus myth by French photographer Laure Albin Guillot and a “portrait” by Trevor Paglen that was produced in

2017 not with a camera but by an Artificial Intelligence.

The oldest work in the show is a masterpiece of combination printing from 1885: Henry Peach Robinson’s allegorical *Dawn and Sunset*. Photographers began combining multiple negatives into a single print in the mid-19th century, mostly to overcome technical inadequacies in film and equipment. This albumen print joins three separate negatives to depict a staged tableau of an old man sitting with a

young mother and her infant. The technique allowed Robinson greater control over lighting and the models’ individual poses and expressions than would have been possible with a single exposure. His goal, and

that of most 19th-century practitioners, was to produce a convincing scene, a “lie” that read as the truth.

Not until the 20th century did photographers begin to flaunt their ability to distort reality at will. Sandwiching several negatives between glass plates before enlarging them, Russian-born American photographer Val Telberg produced the photomontage *Palmetto Gnome*, c. 1948–50. From a distance the image may read as a bust-length portrait, but

on approach it disintegrates into a figure from a dream. A woman’s face is printed on top of the dark outline of a hand; palm leaves serve as her hair and shoulders. For Telberg, who was influenced by the Surrealists, this manufactured reality might reflect a higher truth than a “straight” portrait.

The advent of digital photography, and shortly thereafter Photoshop, made alterations easier and more seamless. Most of the photographs we encounter have undergone some form of digital postproduction. Almost all the images of people in fashion shots, celebrity portraits, and advertisements have been digitally modified to eliminate blemishes and to ensure a flawless body. South African artist Zanele Muholi references traditions of portraiture and fashion photography in a series of self-portraits entitled *Somnyama Ngonyama*, or *Hail the Dark Lioness*. Experimenting with different characters and archetypes through pose, costumes, and props, she creates portraits that appear truthful yet are modified in one important way. The bold, self-possessed stare and high-piled tresses in *Somnyama II, Oslo*, 2015, suggest the power of 17th-century French kings, but white and gold are replaced by dark tones. Through Photoshop, Muholi turns her skin a deep rich black. “The black face and its details become the focal point, forcing the viewer to question their desire to gaze at images of my black figure,” Muholi says. “By exaggerating the darkness of my skin tone, I’m reclaiming my blackness, which I feel is continuously performed by the privileged other.”

Archetypes are also the subject of three images by the London-based collaborative duo Anderson & Low (Jonathan Anderson and Edwin Low). These works from their *Manga Dreams* series of 2009 portray aficionados of cosplay (costume play), a popular form of Asian street culture in which young peo-

Ming with Sword 2009 (printed 2011). Anderson & Low (Jonathan Anderson [British, b. 1961] and Edwin Low [British, b. 1957]). Digital inkjet print; 50.8 x 67.6 cm. Sundry Purchase Fund, 2017.113. © Anderson & Low



ple go to extraordinary lengths to make themselves look like characters in manga (Japanese comics and graphic novels) and anime (Japanese animated films). Anderson & Low coupled straight studio portrait photography with extensive digital postproduction to allow these individuals to inhabit, at least in an image, the fictional worlds they adore. The resulting artworks help illuminate for us this media-inspired alternate world.

At what point does truth become fiction? Even the most straightforward, unmanipulated photograph communicates the photographer’s subjective vision. Cropping, camera angle, depth of field, exposure, paper type, and other choices all contribute to the meaning of the image and our interpretation of it. Artists have understood their power to shape the “truth” since the medium’s early days. It is the rest of us who are just catching on. 🏠☰

Somnyama II, Oslo 2015. Zanele Muholi (South African, b. 1972). Gelatin silver print; 49.5 x 43.2 cm. Dudley P. Allen Fund, 2016.40. © Zanele Muholi. Courtesy of the artist, Yancey Richardson Gallery, and Stevenson Cape Town / Johannesburg

Swedish Modern Design

A new exhibition looks at the fresh fabrics and furnishings that revolutionized interior decoration

EXHIBITION
Color and Comfort: Swedish Modern Design
Opens February 17
Arlene M. and Arthur S. Holden Textile Gallery (234)

Under Ekvatorn (Beneath the Equator)
(detail), designed 1941. Josef Frank (Swedish, b. Austria, 1885–1967) and Svenskt Tenn (Sweden, est. 1924). Linen: plain weave, printed; 193 x 125.7 cm. The Harold T. Clark Educational Extensions Fund, 1954.202

Devoted to themes of national heritage, color, nature, and abstraction, the new installation *Color and Comfort: Swedish Modern Design* features a large cache of rarely seen mid-century furnishing fabrics from the museum’s permanent collection. The exhibition also includes works of furniture, glass, and ceramic designed by important Swedish industrial designers from the late 1920s to the early 1960s. Iconic pieces by the most prolific designer of that period, Josef Frank, are shown among rare examples from a multitude of other artisans, including Viola Gråsten, sisters Gocken and Lisbet Jobs, Stig Lindberg, Sven Markelius, and Elizabeth Ulrick.

With the goal to modernize the household furnishings industry after the First World War, de-

signers across Europe sought to make traditional, handcrafted decoration accessible not only through innovations in industrial manufacturing practices—such as larger, wider looms and machine-capable printing—but also through design, with appealing patterns that were affordable to produce.

In Sweden the push toward simple, economical living attracted young artisans eager to revolutionize the home furnishings industry. In the early 1930s one such émigré was architect and designer Josef Frank, who left Austria as the persecution of Jews mounted. Typical of industrial designers of that era, Frank worked in several sectors of the furnishings industry, designing furniture and textiles for multiple companies. His influential work included brightly colored, naturalistic

Stephen Harrison
Curator of Decorative Art and Design

Kate M. Houblou
MA Candidate, 2019
Case Western Reserve University



Melodi (Melody) (detail), designed 1947. Stig Lindberg (Swedish, 1916–1982) and Nordiska Kompaniet (Sweden, est. 1902). Linen: plain weave, printed; 94.6 x 78.1 cm. Gift of Mrs. B. P. Bole, Mr. and Mrs. Guerdon S. Holden, Mrs. Windsor T. White, and the L. E. Holden Fund, 1947.212

naturalistic patterns laden with bright, contrasting colors on creamy white or inky, dark backgrounds also influenced other designers eager to embrace this popular stylized motif.

After the Second World War, design in Sweden took two divergent paths: one sought to reclaim the historical heritage appropriated by National Socialism during the war through traditional patterns and decoration, and the other followed the strongly modernist trends in contemporary architecture. Evocative examples of both styles are found in the CMA’s collection and help articulate a particularly Swedish sensibility synonymous with trends throughout Scandinavia during the 1950s and ’60s.

The bright colors in contrasting patterns that Frank made famous before the war can be seen in the abstract designs he later favored. In these works, pure geometry becomes distorted in wavy, less rigid lines carefully synchronized with how these textiles would look as a curtain bunched at a window or upholstered on a couch.

The same palette and use of abstract patterning is evident in the examples of Swedish glass and ceramics on view in the installation. Innovations in glassblowing and machine finishing allowed manufacturers to produce works of high artistic quality at relatively affordable prices, in much the same way the textile industry had transformed the availability of well-designed fabrics. All of these works enhance our understanding of the role of Swedish interior furnishings in uplifting and brightening an otherwise spartan existence that prevailed during both the economic depression of the 1930s and the lean postwar decades.

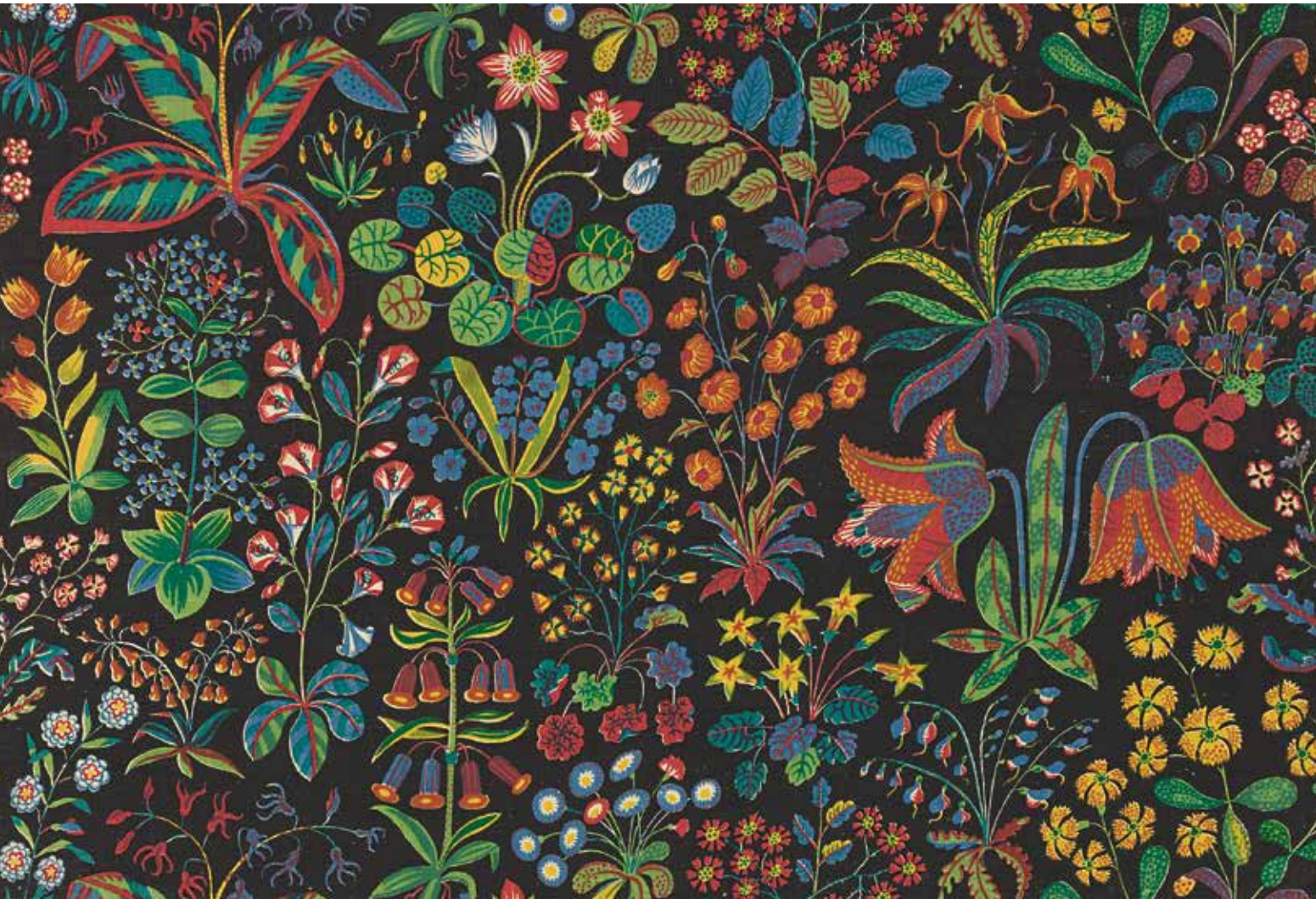
These remarkable examples represent an even larger group of works gathered during the period by the CMA’s education department for its Extensions program, which brought art to schools and libraries throughout northeast Ohio for more than 75 years. More recently, the textiles have been the subject of study for a class of graduate students from the CMA-CWU joint program in art history and museum studies. Their research informed the development of this exhibition and has led to a much better understanding of the context of these works and their designers. 🏠📖

After the Second World War, design in Sweden took two divergent paths: one sought to reclaim historical heritage and the other followed strongly modernist trends. Evocative examples of both styles are found in the CMA’s collection.

patterns based on botanical prints by 18th-century Swedish botanist Carl Linnaeus. Moved by the beauty and detail of these prints, Frank used them to decoupage the outside of cabinets and as inspiration for his own textile patterns. Examples of both can be seen in this installation, showing his proficiency in design application.

Frank found kindred spirits in Sweden, especially among young professional women working in the fields of interior decoration and home furnishings. His collaboration with Estrid Ericson, founder of Stockholm-based manufacturer Svenskt Tenn, exposed his work to a broad audience through exhibitions and installations in department stores worldwide, including Kaufmann’s in Pittsburgh. Soon his work became synony-

mous with the best of Swedish and Scandinavian design, attracting the attention of critics and curators alike. Frank’s particular mode of organic, sinewy,



Triumphant Returns

Treasured paintings on loan to Japanese museums and archaeological collections go back on display in Cleveland



Irises 1700s. Watanabe Shikō (Japanese, 1683–1755). One of a pair of six-panel folding screens; ink and color on gilded paper; overall: 154 x 334.3 cm. Gift of the Norweb Foundation, 1954.603

In January a new display in the Kelvin and Eleanor Smith Foundation Japanese Art Galleries features Japanese paintings that have been off view since 2014, when they were included in the exhibition *Admired from Afar* at the Tokyo and Kyushu National Museums. In addition, highlights from the archaeological holdings will return to the galleries.

The selection of hanging scroll paintings includes the monumental study *Portrait of Ōzora Buzaemon* by the late Edo period (1615–1868) portraitist Watanabe Kazan (1793–1841). The seven-foot-tall Buzaemon had traveled from his home in Kyushu to the capital of Edo (Tokyo) with the hopes of becoming a sumo wrestler. Despite his height, he was not a strong man; he eventually returned home with his ambitions unrealized. While in Edo, Buzaemon was the talk of the town, but for all the wrong reasons. He was treated like a freakish outcast and avoided appearing in public for fear of being stared at. However, depictions of him circulated widely through woodblock prints.

Kazan, who had a fascination with all things Western, used a device resembling a camera obscura to capture Buzaemon’s image at a gather-

ing of intellectuals. In contrast to the sensationalist prints circulating at the time, Kazan’s portrait study captures Buzaemon’s sense of isolation and humiliation under the unwanted spotlight of the townspeople’s gaze.

A marvelous pair of six-panel folding screens, *Irises*, by Watanabe Shikō (1683–1755) marked a cutting-edge reenvisioning of *The Tales of Ise* that engages with the Eight Bridges (Yatsunashi) theme. This Heian period (794–1185) narrative was a collection of Japanese *waka* poems embedded in a series of episodes about the travels of an exiled courtier from the capital Heian-kyō (Kyoto).

In the narrative, the courtier stops at Yatsunashi, a place where a stream branches into eight channels, each of which has a bridge. Moved by the irises lining the channels, he composes a poem memorializing his forbidden love for a woman. The first syllable of each of the poem’s five lines is taken from the Japanese word for iris, *kakitsubata*. Traditionally, paintings in the album leaf or screen format based on this episode included both irises and at least a few bridges, each of which would often include eight planks. Shikō’s composition does

Portrait of Ōzora Buzaemon 1827. Watanabe Kazan (Japanese, 1793–1841). Hanging scroll; ink and color on paper; overall: 256.8 x 131 cm. Leonard C. Hanna Jr. Fund, 1980.177

away with the bridges altogether, and his irises are partially submerged in an abstract golden environment. Despite the irises being the only point of reference, their placement provides a sense of looking down upon the flowers as they emerge from layers of mist.

The Japanese archaeological collection has been off view since 2015, when renovations to the galleries began. Renowned archaeologist Miyao Toru, curator at the Niigata Prefectural Museum of History, has since visited the museum to examine many of the Neolithic items in storage. He was joined by members of the CMA’s curatorial and conservation teams to study the museum’s best-known Japanese archaeological piece: a cooking vessel with a signature fire-flame rim (*kaen*). Vessels like these were produced only in the Niigata area. Based on physical examination and X-rays, Miyao ascertained that this vessel, which dates to about 2500 BC, is possibly the best-preserved example of its type that he has



encountered. Unlike many other examples, it retains a high percentage of its original materials.

He also solved one of the vessel’s long-standing mysteries. Fire-flame rim vessels were created in a number of sizes, the largest of which measure about 50 centimeters in height. The museum’s vessel, however, is more than 60 centimeters tall. Miyao determined that the bottom 10 centimeters were removed from another Neolithic vessel to reconstruct this piece. Cooking vessels like this were generally set into the ground during use, so their bases were vulnerable to deterioration. The vessel will be displayed along with other Neolithic works, Yayoi period (c. 300 BC–c. AD 300) jars, and Kofun period (c. AD 300–710) *haniwa* (clay cylinder) figures. 🏠📖

Flame-Style Storage Vessel c. 2500 BC. Japan, Middle Jomon period (c. 10,500–c. 300 BC). Earthenware with carved and applied decoration; h. 61 cm, diam. 55.8 cm. John L. Severance Fund, 1984.68

Raúl de Nieves: Fina

The Mexican-born artist transforms humble materials into spectacular objects



EXHIBITION
Raúl de Nieves: Fina
February 2–April 27
Transformer Station,
1460 West 29th Street

Through processes of accumulation, Raúl de Nieves transforms humble materials into spectacular objects, which he integrates into the space around them to create immersive narrative environments. For *Raúl de Nieves: Fina*, his first solo museum exhibition, de Nieves presents a new site-specific installation: figurative sculptures populate a central mirrored structure, bathed in dramatic light, in Transformer Station’s soaring main gallery. Narrative facets of *Fina* are informed by the artist’s heritage considered through this moment in history.

De Nieves, who lives in New York, traces his artistic practice back to Mexico. At school and alongside family members, he learned traditional Latin American sewing and beadwork, which now permeate his art. His most vivid childhood memories relate to what he describes as a “lifestyle of making,” in which basic material production was a part of everyday rhythms.

At age nine, de Nieves immigrated to San Diego with his mother and two brothers. He considers his art a celebration of the values—faith, perseverance, transformation, and community—that were at the heart of his family’s journey. He honors this heritage by naming the show after his mother, Josefina.

De Nieves has presented solo projects and performances at the Kitchen and the Watermill Center in New York (both 2017) and the Institute of Contemporary Art in Philadelphia (2016). He has also participated in major contemporary art surveys, including *Documenta 14* (2018), *Whitney Biennial* (2017), and *Greater New York* (2015) at MoMA PS1. Currently his work is part of the Swiss Institute for Contemporary Art’s inaugural exhibition in its new building that opened in New York last summer. 🏠📖

Day(Ves) of Wonder 2007–
14. Raúl de Nieves (Mexican,
b. 1983). Mixed media; 100.3
x 58.4 x 43.2 cm. Courtesy
of the artist and Company
Gallery, New York

Emily Liebert
Associate Curator of
Contemporary Art

O’Keeffe and the May Show

In 1937 the illustrious artist served as a juror for the popular exhibition

The Cleveland Museum of Art’s *May Show*, one of the country’s first annual regional exhibitions, provided a venue for the artists of northeast Ohio to exhibit and sell their works. Begun by museum director Frederic Whiting in 1919 as the *Annual Exposition of Cleveland Artists and Craftsmen*, before gaining its popular moniker based on the month in which it was mounted each year, the exhibition was enthusiastically managed by curator William Milliken, who became museum director in 1930. Under his care, local artists were able to derive income from their work, particularly throughout the Depression, a time when many might have otherwise had to abandon their chosen field.

A jury of three prominent artists, art historians, and educators was chosen each year to select from the thousands of entries. In 1937 Georgia O’Keeffe was invited by Milliken to serve on the *May Show* jury. An early collector of works by both O’Keeffe and her husband, Alfred Stieglitz, the museum purchased O’Keeffe’s *White Flower* in 1930. Stieglitz’s New York gallery was a regular stop for Milliken when he was in the market to acquire works for the museum. O’Keeffe visited Cleveland in 1935 when her *Red Maple, Lake George* was exhibited in the museum’s *15th Annual Exhibition of American Oil Paintings*.

Despite her reservations about the jury system, O’Keeffe accepted Milliken’s invitation because she was interested in the work being done by artists around the country. She joined Mahonri Young and George W. Eggers, both of whom had served on previous *May Show* juries. Eggers was head of the Department of Fine Arts at the College of the City of New York after having been director of the Art Institute of Chicago, Denver Art Museum, and Worcester Art Museum. A practicing artist known



Georgia on the Jury 1937.
May Show jurors Mahonri
Young, Georgia O’Keeffe,
and George W. Eggers

Leslie Cade
Director of
Museum Archives



for his sculpture and painting, Young was a well-respected *May Show* juror. O’Keeffe’s credentials were questioned in the April 11, 1937, issue of the *Plain Dealer* by art critic Grace V. Kelly, who described O’Keeffe’s paintings as “subtly and delicately rendered, but with a suggestion lingering about them that a term or two, in some reform school, at an impressionable period would have done a world of good.” Perhaps Kelly, a *May Show* artist herself (including in 1937), was slightly intimidated by O’Keeffe.

Artist entries to the 1937 *May Show* numbered 2,810 objects by 700 artists; of these, the jury accepted only 1,012 works by 385 artists, who included Russell Barnett Aitken, Kenneth Bates, Mabel Hewit, Henry Keller, and other luminaries of the Cleveland School. Although the jury praised the quality of the submitted watercolor paintings, they were particularly critical of the portrait class of oil painting, and they even declined to award a first prize in the category “Oil Painting, Industrial Cleveland.” The jury’s critique didn’t dampen the city’s enthusiasm, however; Clevelanders bought a significant number of works from the exhibition. The museum purchased 11 works of art for the permanent collection, including watercolors, ceramics, and oils.

The *May Show* was last mounted in 1993. Many of the artworks shown over the years remain in private collections and are often found at local auction houses, and thus the history of the exhibition continues to be of interest. The Museum Archives has digitized and indexed *May Show* entry cards and exhibition gallery views, which are accessible through the Ingalls Library website. 🏠📖

World Renowned. Cleveland Inspired.

Pulitzer Prize-winning composer Henry Threadgill premieres new music inspired by the Cleveland Museum of Art.

Friday, January 11, 7:30

One performance only.
Special member pricing—
reserve tickets now!

cma.org/performingarts

216-421-7350

A Cleveland Foundation
Creative Fusion Commission



JOHN ROGERS

Henry Threadgill First of six
featured composers

PERFORMANCES AND EVENTS

Creative Fusion: Composers Series

Henry Threadgill Fri/Jan 11, 7:30.
For more than 40 years, Henry Threadgill has been celebrated as one of the most forward-thinking composers and multi-instrumentalists in American music. Winner of the Pulitzer Prize for Music in 2016, Threadgill has been called “perhaps the most important jazz composer of his generation” by the *New York Times*. His remarkably agile ensemble Zooid will be augmented by the Oberlin Contemporary Music Ensemble for the world premiere of an expanded and improvising chamber group. A Cleveland Foundation Creative Fusion commission. \$25, CMA members \$22.

Chamber Music in the Galleries

Our popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs continues. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum’s collections for a unique and intimate experience. Free; no ticket required.

Wed/Feb 6, 6:00 *CWRU Baroque Ensembles*

Performing Arts Series Sponsors



Martin Luther King Jr. Day

MLK Day Celebration Mon/Jan 21, 11:00–4:00. Spend time with family and friends while paying tribute to this civil rights hero by learning more about his legacy and connecting with your community. Programming includes performances by community groups, a Wikipedia-Edit-a-Thon, art activities, and more.



ROBERT MULLER

MIX

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Pop Fri/Jan 4, 6:00–10:00. Join us for a groovy night of fun and explore Pop Art. We celebrate artists such as Andy Warhol, Roy Lichtenstein, James Rosenquist, and Claes Oldenburg by using everyday objects to bridge the gap between high art and popular culture.

MIX: Media Fri/Feb 1, 6:00–10:00. Join us for an eye-popping, vividly psychedelic night of projected imagery and electronic dance music in honor of the exhibition *Who RU2 Day*, which delves into the blurred line between art and mass media. The night features media-infused visuals by internationally acclaimed experimental video artist Kasumi (2011 Guggenheim Fellow), immersive electronic soundscapes by DJ White Rims, drop-in art making, gallery talks, and specialty cocktails.

Sponsored by



ROBERT MULLER



Three Amigos

For four of the past five years, the Academy Award for Best Director has been awarded to a Mexican filmmaker—an unprecedented achievement for foreign helmers. Last year it was Guillermo del Toro, who directed *The Shape of Water*, which also won the Oscar for Best Picture. Before that, the award went to Alejandro González Iñárritu, named Best Director for *Birdman* (2014) and *The Revenant* (2015). Both films nabbed Best Picture as well. In 2013 the Best Director Oscar went to Alfonso Cuarón for *Gravity*. The movie, despite 10 nominations, failed to take home Best Picture. But Cuarón’s first film since *Gravity*, the semiautobiographical *Roma*, is one of the front-runners in this year’s Oscar race.

All three of these accomplished directors were born between 1961 and 1964, and they are friends. But they have differing artistic bents. Del Toro (*Hellboy*, *Pan’s Labyrinth*, *Pacific Rim*) specializes in fantasy and horror, while Iñárritu (*21 Grams*, *Babel*) favors multipartite narratives, technological challenges, and grand themes. Cuarón (*A Little Princess*, *Harry Potter and the Prisoner of Azkaban*, *Children of Men*) is a poet and humanist. The distinctive traits of this historic trio can be seen even in their pivotal “breakthrough” works, which we show in January and February. Admission to each film is \$12, CMA members \$9.

John Ewing
Curator of Film



Y Tu Mamá También Fri/Jan 11, 7:00. Tue/Jan 15, 1:45. Directed by Alfonso Cuarón. With Maribel Verdú, Gael García Bernal, and Diego Luna. In this coming-of-age classic from the Oscar-winning director of *Gravity* and *Roma*, two teens go on a road trip through Mexico with an older married woman. Adults only! (Mexico, 2001, 106 min.)

Amores Perros Fri/Feb 1, 6:15. Directed by Alejandro G. Iñárritu. With Emilio Echevarría and Gael García Bernal. Three different stories (a teen falls in love with his sister-in-law, a fashion model breaks her leg, and a vagrant

moonlights as a hitman) come together in a dramatic car crash in this acclaimed anthology film, the feature debut of the two-time Oscar-winning director of *Birdman* and *The Revenant*. 2001 Academy Award nominee, Best Foreign Language Film. Adults only! (Mexico, 2000, 154 min.)

The Devil’s Backbone Sun/Feb 10, 1:30. Tue/Feb 12, 1:45. Directed by Guillermo del Toro. With Marisa Paredes, Eduardo Noriega, and Federico Luppi. This acclaimed art-film/fantasy by the Oscar-winning director of *Pan’s Labyrinth* and *The Shape of Water* is a moody ghost story set at a remote, ominous orphanage during the final days of the Spanish Civil War. (Spain/Mexico, 2001, 106 min.)



TOP TO BOTTOM
Breakthrough Movies *Y Tu Mamá También*, *Amores Perros*, *The Devil’s Backbone*

Two from Elena Ferrante

These two Italian movies were derived from novels by Elena Ferrante, author of *My Brilliant Friend*.

Troubling Love Fri/Jan 4, 7:00. Directed by Mario Martone. An artist living in Bologna returns to her native Naples when her vivacious mother dies. Not believing the official cause of death (suicide), she launches her own investigation. (Italy, 1995, 104 min.)

Days of Abandonment Sun/Jan 6, 1:30. Directed by Roberto Faenza. With Margherita Buy and Goran Bregovic. A wife and mother who loses her husband to a younger woman eventually, after much torment, finds herself. (Italy, 2005, 96 min.)



Premieres and Revivals

Tea with the Dames Tue/Jan 8, 1:45. Directed by Roger Michell. Dames Eileen Atkins, Judi Dench, Joan Plowright, and Maggie Smith reminisce, hilariously, about their illustrious careers and their long friendship. Includes archival photographs and film clips. (UK, 2018, 83 min.)

BACK BY POPULAR DEMAND!

Five Seasons: The Gardens of Piet Oudolf Sun/Jan 13, 1:30. Directed by Thomas Piper. This documentary profiles the revolutionary landscape designer of the High Line in New York City and Lurie Garden in Chicago’s Millennium Park. (USA, 2017, 75 min.)

Georgia O’Keeffe Tue/Jan 22, 1:45. Fri/Jan 25, 7:00. Directed by Perry Miller Adato. The only portrait of Georgia O’Keeffe allowed by the artist was shot in and around the painter’s studio in New Mexico, as the then 88-year-old O’Keeffe reflects on her life and work and her marriage to Alfred Stieglitz. (USA, 1977, 60 min.)

Eyes on the Prizewinners

Two recent documentaries focus on the co-recipients of the 2018 Nobel Peace Prize. Both individuals work to end sexual violence as a weapon of war.

The Man Who Mends Women Fri/Jan 18, 7:00. Directed by Thierry Michel. This film profiles Denis Mukwege, a physician and human rights advocate in the Democratic Republic of Congo who has aided thousands of sexually abused women during the past two decades. Prior to winning the Nobel Peace Prize, Mukwege was awarded CWRU’s Inamori Ethics Prize in 2014. (Belgium/Congo/USA, 2015, 112 min.)



On Her Shoulders Sun/Jan 20, 1:30. Directed by Alexandria Bombach. The subject of this new film is Nadia Murad, a young Iraqi Yazidi woman who became a human rights activist after surviving genocide and sexual slavery at the hands of ISIS. (USA, 2018, 95 min.)

CLOCKWISE FROM LEFT
Troubling Love Private investigator
The Man Who Mends Women Nobel Peace Prize winner
Peppermint Soda Fizzy French coming-of-age saga

Admission Unless noted, all films show in Morley Lecture Hall and admission to each is \$10, CMA members \$7.



Impulso Fri/Feb 15, 7:00. Directed by Emilio Belmonde. Spanish dancer and choreographer Rocío Molina combines traditional flamenco with modern dance and avant-garde theatrics. Cleveland premiere. (France, 2017, 85 min.)

Paris Noir: African Americans in the City of Light Sun/Feb 17, 1:30. Directed by Joanne Burke. This documentary surveys some of the influential African Americans (Langston Hughes, Josephine Baker, et al.) who lived in Paris between WWI and the early 1960s. (USA/France, 2016, 60 min.) Preceded at 1:30 by Annette von Wangenheim’s 45-min. *Josephine Baker: Black Diva in a White Man’s World* (Germany, 2006, subtitles).

NEW RESTORATION!

Peppermint Soda Tue/Feb 19, 1:45. Fri/Feb 22, 7:00. Directed by Diane Kurys. This classic French coming-of-age story focuses on two sisters who find 1963 to be a year of awakenings. Cleveland revival premiere. (France, 1977, 101 min.)

EXHIBITION ON SCREEN

Young Picasso Sun/Feb 24, 1:30. Tue/Feb 26, 1:45. Directed by Phil Grabsky. How did Picasso become Picasso? This new film, in collaboration with Picasso museums in Málaga, Barcelona, and Paris, explores the artist’s early years. Cleveland premiere. (UK, 2019, 85 min.) *Special admission \$14, CMA members \$10.*



Dressing for the Photographer: Georgia O'Keeffe and Her Clothes

Sun/Feb 3, 2:00

Learn how O'Keeffe created a persona that still dominates the American imagination. Featuring the curator of *Georgia O'Keeffe: Living Modern*, Wanda M. Corn. FREE

Georgia O'Keeffe at Yosemite 1938. Ansel Adams (American, 1902–1984). Gelatin silver print; 14.6 x 8.6 cm. Georgia O'Keeffe Museum, Santa Fe, NM, Gift of the Georgia O'Keeffe Foundation, 2006.06.0856. © 2016 The Ansel Adams Publishing Rights Trust

Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours 1:00 daily. Additional tour offered at 11:00 on Tue/Jan 8, 15, 22, and 29. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent. Visit cma.org for topics.

Special Exhibition Tours

Through Sun/Jan 13, Tue and Wed at 11:00 and Sun at 2:00. Join CMA volunteer docents for tours of *Renaissance Splendor*. Tours are limited to 25 participants and depart from the information desk in the atrium. Exhibition ticket and reservation required; CMA members free.

Art in the Afternoon First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

Art Café at CMA Second Tue of every month, 2:00–4:00. If you've cared for someone close to you who has needed memory support services, enjoy this special time just for you. A guided gallery tour the first hour is followed by a chance to connect with fellow participants during a Dutch-treat visit to the café. Register through the ticket center.

American Sign Language Gallery Talks CMA staff-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

Thu/Jan 24, 2:00 *Frozen*

Sat/Jan 26, 2:00 *Nocturne*

Fri/Feb 22, 2:00 *George Washington and Early American Art*

Sun/Feb 24, 2:00 *Face to Face: Portraiture*

Curator Talk: Clarence H. White Tue/Jan 15, 12:00–1:00, Mark Schwartz and Bettina Katz Photography Gallery (230). A curator-led tour of this retrospective devoted to a leading figure of American Pictorialism. Free; no registration required.

Curator Talk: Charles Burchfield Wed/Jan 30 and Feb 27, 6:00–7:00. American artist Charles Burchfield used the landscape of northeast Ohio to express universal emotions and moods. He experimented avidly with watercolor in both his hometown Salem and Cleveland, where he attended the Cleveland School (now Institute) of Art. Learn about the period described as his “golden year” and the abstract style that defined his work.

Close-Looking Session: Renaissance Splendor Wed/Jan 16, 6:00–7:00, Kelvin and Eleanor Smith Foundation Exhibition Hall. To consider how the *Valois Tapestries* functioned as propaganda for the 16th-century French court, explore the elaborate narratives depicted, as well as the cultural and political context in which the hangings were made. Exhibition ticket required.

Dressing for the Photographer: Georgia O'Keeffe and Her Clothes Sun/Feb 3, 2:00–3:00, Gartner Auditorium. In this lecture, art historian and *Georgia O'Keeffe: Living Modern* guest curator Wanda M. Corn explores the way O'Keeffe used her distinctive taste in clothes to model for photographers, creating a public persona for herself that still dominates the American imagination. Free; registration required.

Contemporary Artists Lecture Series: Carmen Winant Sat/Feb 16, 2:00–3:00, Gartner Auditorium. Photographer Carmen Winant does not author her own pictures. Instead, her work circulates within the world of found and often anonymous camera-made and machine-printed images. In her lecture “Unmaking the Picture,” Winant discusses how photography can be used to compel and complicate feminist narratives. Free; registration required.

Made possible by the Fran and Warren Rupp Contemporary Art Fund

Salon Series: Transcriptions, Translations, and Transformations: Carl Pope and Lisa Langford in Dialogue Fri/Feb 22, 7:00, Ames Family Atrium. The exhibition *Who RU2 Day* is built around the largest-ever installation of Carl Pope's *The Bad Air Smelled of Roses*, 108 letterpress posters made between 2004 and 2018. The artist Pope and actor-playwright Lisa Langford contemplate the nature and consequence of blackness through a multisensory exploration of their individual processes of transcribing, translating, and transforming their source materials into multiple media. Moderated by Key Jo Lee, assistant director for academic affairs. Free; registration required.

Olszewski Lecture in Renaissance Art Fri/Mar 1, 5:30–6:30, Recital Hall. Jessica Maier, associate professor of Italian Renaissance art at Mount Holyoke College, presents “In the Heat of Battle: Representing War in Renaissance Prints.” Military conflict is one of the most commonly depicted subjects in Renaissance prints. Touching on several works in the CMA's collection, this talk explores some of the myriad and evolving ways that battle was represented in printed imagery in the late 15th and 16th centuries, ranging from allegory to history, propaganda to news. Free; no reservation required.

Hosted by the Department of Art History and Art at Case Western Reserve University and co-sponsored by the Cleveland Museum of Art

Join In

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions available (fee). Call 216-707-2488.

Art & Literature Book Club Sun/Feb 10 and 17, or Wed/Feb 13 and 20, 1:30. Discuss Claudia Rankine's *Citizen: An American Lyric* in two sessions over two weeks: a gallery talk in *Who RU2 Day: Mass Media and the Fine Art Print* during week one; a round-table book discussion during week two. Sign up for either Sun or Wed sessions. \$15, CMA members \$10; preregistration required.

Arts for Inquiring Minds: Lifelong Learners' Discovery Courses CMA members only; limit 20. 3 Sun afternoons, Feb 3, Mar 3, Apr 7, or 3 Wed evenings, Feb 6, Mar 6, Apr 3. Introductory course. \$45 for the series. Coming Apr–May, Wed evening or Sun afternoon: four-session course for those who have completed the intro. Visit cma.org or email AdultPrograms@clevelandart.org.

Meditation in the Galleries

Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). Guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. \$5; preregistration required.

Walking Meditation Second Sat, 1:00, meet at the information desk in the atrium. Enjoy a guided meditation session led by experienced practitioners among works of art and nature. Weather permitting, sessions occur on museum grounds. All are welcome; no prior experience with meditation required. \$5; preregistration required.

Studio Go The CMA's mobile art studio delivers hands-on art experiences to neighborhoods across northeast Ohio. Studio Go visits large-scale community events. For more information or to inquire about scheduling a visit, email StudioGo@clevelandart.org.

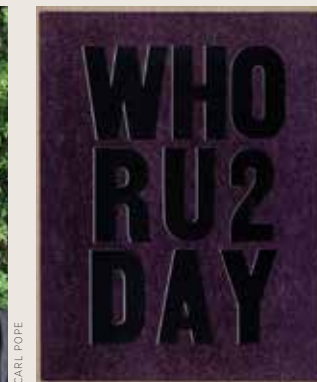
Sponsored in part by

PNC BANK

Salon Series: Carl Pope and Lisa Langford

Fri/Feb 22, 7:00. FREE

The Bad Air Smelled of Roses is “the most important installation in the US right now.” —*Hyperallergic*



The Bad Air Smelled of Roses: Who R U 2 Day 2004–ongoing. Carl Pope Jr. (American, b. 1961), printed by York Show Print. Letterpress poster; 48.3 x 35.6 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund and gift of David Lusenhop in honor of the artist, 2018.33.32

Open Studio

Every Sun, 1:00–4:00. All ages. Join us for drop-in art making in our Make Space on the classroom level of the museum. January’s theme is *Begin Again*—we’ll introduce new materials, make calendars, and play with multiple images. In February we partner with local poets for *Words and Images*. Create artwork inspired by poetry, write a poem inspired by artwork, or make both. We’ll explore topics related to Claudia Rankine’s *Citizen: An American Lyric* as part of the county-wide Big Read program.

Studio Classes

MY VERY FIRST ART CLASS

For young children and their favorite grown-up.

Fees and Registration Friday four-week sessions: adult/child pair \$80, CMA family members \$72. Saturday eight-week session: adult/child pair \$160, CMA family members \$144. For Apr classes, registration opens Feb 1 for members; Feb 15 nonmembers.

Four Fri/Feb 1–22, 10:00–10:45 (ages 1½–2½)

Four Fri/Feb 1–22, 11:15–12:00 (ages 2½–4½)

Four Fri/Mar 1–22, 10:00–10:45 (ages 1½–2½)

Four Fri/Mar 1–22, 11:15–12:00 (ages 2½–4½)

Eight Sat/Mar 16–May 11 (no class Apr 20), 10:00–10:45 (ages 2–4)

Four Fri/Apr 5–May 3 (no class Apr 19), 10:00–10:45 (ages 1½–2½)

Four Fri/Apr 5–May 3 (no class Apr 19), 11:15–12:00 (ages 2½–4½)

Saturday Studios: Classes for Children and Teens

Spring Session Eight Sat/Mar 16–May 11 (no class Apr 20), 10:00–12:00 or 1:30–3:30. Want to take a class at the same time as your child? Check out Studio Classes for Adults on Fridays and Saturdays. For classes for 2- to 4-year-olds on Fridays, see My Very First Art Class.

Fees and Registration \$210, CMA members \$180. My Very First Art Class: \$160, CMA members \$144, through the ticket center. \$15 late fee per order beginning one week before class starts.

10:00–10:45
My Very First Art Class (ages 2–4)

10:00–12:00
Play like an Artist (ages 4–5)

Curiosity Lab (ages 6–8)

1:30–3:30
Creative Challenges (ages 9–13)

Portfolio Prep (ages 14–18) Eight Sat/Mar 23–May 11

Friday-Night Minis

Try something new in a four-week mini-session. We’re excited to offer all ages workshops for adults and for children accompanied by their favorite grown-up.

Encaustic (all ages) Four Fri/Feb 1–22, 6:30–8:30. Instructor: Michaelle Marschall. \$140, CMA members \$120.

Ceramics: Form and Function (all ages) Four Fri/Mar 8–29, 6:30–8:30. Instructor: Laura Ferrando. \$140, CMA members \$120.

Textiles: Wonder, Weave, Wear (ages 8–14) Four Fri/Mar 8–29, 6:30–8:30. Instructor: Jeanna Forhan. \$105, CMA members \$90.

Land Art (all ages) Four Fri/May 3–24, 6:30–8:30. Instructor: Jessica Wascak. \$140, CMA members \$120.



Armor for Man and Horse with Völs-Colonna Arms (detail), c. 1575. North Italy. Steel. John L. Severance Fund, 1964.88

You Ask, We Answer

“What type of shoe was worn with a suit of armor?” asked a visitor after strolling through the museum’s Jack, Joseph and Morton Mandel Armor Court.

The part of a suit of armor that protects the foot is called a sabaton. To prevent the steel sabatons from chafing his skin, a knight wore woolen leggings that extended down to cover his feet; socks as we know them today were not in use during the Middle Ages. He also wore leather shoes, as sabatons did not have soles. Stephen Fliegel, curator of medieval art, provides more insight:

Armor fashion generally followed contemporary male costume and was always important to the patron of a fine suit of armor. During the 1400s, men’s leather shoes had elongated points at the toes; this was purely a fashion statement. Similarly, armored sabatons were elongated in order to mimic the civilian shoe. The points on sabatons grew so long that they were sometimes kept in place with pins. They were articulated so that the knight could walk. The pins and points could be removed temporarily to enable the knight to place his feet within his saddle’s stirrups. In the early 1500s, male fashion changed yet again; thus sabatons began to be made short and squared off at the toes.

If you have a question about the museum’s collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit cma.org/ask. You ask, we answer.

Jason Schafer
Serials and Electronic
Resources Librarian,
Ingalls Library

Homeschool Studios

Homeschool Open House (all ages) Wed/Jan 16, 1:00–5:00. Play friendly gallery games, enjoy creative studio challenges, gather information on upcoming homeschool workshops, and more! Free; registration requested.

NEW! Homeschool Workshops Third Wed of each month, beginning in Feb, 1:30–3:30. Parents must accompany children age 10 and under. \$12, CMA members \$10. Register online at cma.org/learn/educators/home-school.

Wed/Feb 20 *Experiment + Play*

Wed/Mar 20 *Do You Wonder?*

Wed/Apr 17 *Breaking the Rules*

Wed/May 15 *Think like an Artist*

Adult Studio Classes

Spring Session Eight-week classes Mar–May. Register online at cma.org/learn/adult/adult-studios.

TUESDAYS
Still-Life Painting (beginners) Eight Tue/Mar 19–May 7, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

Creative Drawing (all skill levels) Eight Tue/Mar 19–May 7, 1:30–3:30. Instructor: JoAnn Rencz. \$240, CMA members \$210.

WEDNESDAYS
Drawing in the Galleries (all skill levels) Eight Wed/Mar 20–May 8, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

Watercolor in the Evenings (all skill levels) Eight Wed/Mar 20–May 8, 6:00–8:00. Instructor: Jesse Rhinehart. \$240, CMA members \$210.

Workshop Wednesday: Linoleum Block Printing (all skill levels) Wed/Mar 13, 6:00–8:30. Instructor: Michaelle Marschall. \$50, CMA members \$40.

Workshop Wednesday: Digital Photography (all skill levels) Wed/May 1, 6:00–8:30. Instructor: Deb Pinter. \$50, CMA members \$40.

THURSDAYS
Watercolor (all skill levels) Eight Thu/Mar 21–May 9, 10:00–12:00. Instructor: Jesse Rhinehart. \$240, CMA members \$210.

Abstract Painting Eight Thu/Mar 21–May 9, 1:30–3:30. Instructor: JoAnn Rencz. \$240, CMA members \$210.

Workshop: Ikebana Flower Arranging (all skill levels) Thu/May 16, 10:00–4:00. Instructor: Isa Ranganathan. \$100, CMA members \$85.

FRIDAYS
Composition in Oil Eight Fri/Mar 22–May 17, 10:00–12:00 (no class Apr 19). Instructor: Susan Gray Bé. \$240, CMA members \$210.

Please see **Friday-Night Minis for All Ages** studios in encaustic, ceramics, and land art.

SATURDAYS
Drawing in the Galleries (all skill levels) Eight Sat/Mar 16–May 11, 10:00–12:00 (no class Apr 20). Instructor: Susan Gray Bé. \$245, CMA members \$215.

Creative Digital Photography Eight Sat/Mar 16–May 11, 1:30–3:30 (no class Apr 20). Instructor: Ben Hauser. \$240, CMA members \$210.

Community Arts

Enjoy Community Arts artists and performers at area events. For more information, visit cma.org.

Parade the Circle Sat/Jun 8. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 30th annual Parade the Circle. The theme for this year’s parade will be announced soon!

Parade the Circle Leadership Workshops To get help planning your parade ensemble, leaders of friends and family groups, schools, and community organizations can enroll in free training workshops in parade skills. Work-

shops begin March 5 and run for six Tuesdays, 6:30–9:00 p.m., at the Community Arts Studio. For more information and a schedule, call 216-707-2483 or email commartsinfo@clevelandart.org. Public workshops begin in May.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

Community Arts is generously sponsored by





Elegant Evening Benefits *Valois Tapestries*

In November the Cleveland Museum of Art and Friends of the Uffizi welcomed guests to the museum for a benefit evening celebrating *Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries*. On loan from the Uffizi Galleries in Florence, the tapestries are on view, through January 21, for the first time in North America and exclusively at the Cleveland Museum of Art.

ABOVE LEFT
Ribbon Cutting From left: Ellen Stim Mavec, event co-chair and CMA trustee; William Griswold, CMA director; Contessa Maria Vittoria Colonna Rimbotti, president of Friends of the Uffizi; Eike Schmidt, director of Uffizi Gallery; and Diann Scaravilli, event co-chair

Above From left: Diann Scaravilli, Ellen Stim Mavec, and Contessa Maria Vittoria Colonna Rimbotti

Right Supporting sponsor Cathy Lincoln



Walking in O’Keeffe’s Footsteps

The landscape of Santa Fe, New Mexico, has long captured the imagination of artists, including Georgia O’Keeffe. In October CMA curator of American painting and sculpture Mark Cole and a group of CMA members experienced the beauty that inspired the artist.

Over four days, they toured the collections of the New Mexico History Museum, Georgia O’Keeffe Museum, and Museum of International Folk Art. After attending the Santa Fe School of Cooking for a demonstration featuring some of O’Keeffe’s recipes, they traveled to the artist’s historic adobe home and studio in Abiquiú,

Santa Fe CMA members enjoyed the sights of Santa Fe with Mark Cole, curator of American painting and sculpture.

PHOTOS ON PAGES 24-26 BY JULIE HAHN EXCEPT AS NOTED

a place that inspired many of her paintings. A driving tour of Ghost Ranch, a 20,000-acre retreat, offered amazing views of many of her favorite sites. A visit to the spectacular home of a private collector rounded out the trip.

For more information about the CMA’s travel program, contact Annaliese Soden, director of stewardship and donor relations, at asoden@clevelandart.org.



CMA honorary trustee Robert P. Madison and Daniel Sessler



Amanda Pinney and Emanuela Friscioni



Christopher and Leigh Bongiorno

Three generations from left: Annie Carter, CMA life trustee Leigh Carter, and CMA trustee Leigh H. Carter



From left: Breck Platner, Margaret Dobbins, Pete Dobbins, and Tim O’Brien

2018 Founders Circle Dinner

The annual Founders Circle Dinner recognizes the museum’s most generous friends and benefactors. This year’s special guest was Jock Reynolds, immediate past director of the Yale University Art Gallery, a position he held with great distinction for two decades. The gallery is widely regarded as having one of the country’s oldest and most important art collections at a university.

Reynolds shared his insight into the “teaching museum,” an especially timely subject for the CMA. Through its strategic plan, *Making Art Matter*, the museum has introduced important initiatives that will strengthen its position as a teaching museum dedicated to the pursuit of education.



Dr. Ronald Ross and CMA trustee Loyal Wilson

Rania Matar at Transformer Station

In late October photographer Rania Matar joined Donor Circles members at Transformer Station on Cleveland’s West Side for a private viewing of *In Her Image: Photographs by Rania Matar*, an exhibition of 43 large-scale color images.

The exhibition surveys four series by the artist, including *L’Enfant-Femme*, which explores girls hovering between childhood awkwardness and womanly awareness. Matar rephotographed some of those same girls three years later to create *Becoming*: pairs of images chronicling their transition toward womanhood.

A Girl and Her Room portrays teens in their bedrooms—the personal spaces that best reflect their inner selves. The final series, *Unspoken Conversations*, juxtaposes adolescent daughters and their middle-aged mothers to convey the complexity and universality of the mother-daughter relationship.

In Her Image: Photographs by Rania Matar runs through January 13.



Chief curator Heather Lemonedes with artist Rania Matar

Leave a Legacy of Transformative Art

Creating a will is one of the most enduring ways to support the people you love. It’s also a powerful way to leave your legacy at the Cleveland Museum of Art. To make your estate planning as simple and straightforward as possible, we’ve partnered with FreeWill.

With FreeWill, you can write your will at no cost to you, regardless of whether you choose to include a gift to the museum (but we hope you do!). For more information, contact Diane Strachan, director of philanthropy, at 216-707-2585 or dstrachan@clevelandart.org. Or visit freewill.com/cma to get started.

The CMA does not provide legal, tax, or financial advice and does not endorse any provider of such services. Any information in these materials is general in nature. You are encouraged to consult with your own professional advisers regarding your specific situation and wishes.

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

- Mr. and Mrs. Milton Maltz
- Barbara and Morton Mandel
- Nancy-Clay Marsteller, PhD
- Ellen and Bruce Mavec
- Edith D. Miller
- Beth Mooney
- Mr. John C. Morley
- Scott C. Mueller
- Mr. and Mrs. Stephen E. Myers

GALLERY GAME

MIXED-UP MASTERPIECES

Some of these trees were planted here by mistake! Find the artworks in which they do belong.

Stop by the information desk in the atrium to check your answers.



Molly Phillips Gallery Teaching Fellow
Vessela Kouzova Graphic Designer



James Schattinger with artist Rania Matar



Anita Scanlon

COVER

Tournament (detail),
from the *Valois Tapestries*,
c. 1576. Woven under the
direction of Master MGP,
Brussels. Wool, silk, silver
and gilded silver metal-
wrapped thread; 385 x
604.5 cm. Gallerie degli
Uffizi, Palazzo Pitti, depos-
it, Florence, Arazzi n. 495.
Photo: Roberto Palermo

New in the Galleries

GALLERIES 240A, 241C, and 238

The exhibition *Taming Tigers, Releasing Dragons: Masterpieces of Buddhist Art*, which opens on February 8 and runs through August 11, brings together paintings, sculptures, and a priest's robe from the museum's renowned collection, inviting visitors to explore gallery 240A and adjacent spaces.

Buddhism, one of the five major world religions, was introduced from India to China around AD 200. The most revered Buddhist divinity in East Asia is Guanyin, the bodhisattva of infinite compassion (Avalokiteshvara, in Sanskrit), who perceives all



NEW IN GALLERY 240A

Guanyin 1600s. He Chaozong (Chinese, active late 1500s–early 1600s). Porcelain with white glaze, Dehua ware; h. 21.9 cm. The MCH Foundation, Inc., 18.2018



OLD FAVORITE

Eleven-Headed Guanyin
1100–1200. China, late
Northern Song dynasty
(960–1127) to Jin dynasty
(1115–1234). Wood with
polychromy and cut gold;
h. 218.5 cm. The Cleveland
Museum of Art, Purchase
from the J. H. Wade Fund,
1981.53

beings in need of salvation and reveals himself in many forms. Having attained enlightenment, bodhisattvas are destined to leave this world and become a Buddha, but instead vow to remain on earth and help those in distress.

The 11-headed Guanyin, in particular, keeps his eyes and ears open in all directions. His main head enhanced by 11 small ones and standing more than seven feet tall, the museum's graceful 12th-century wood sculpture (on view in gallery 238 at the northern end of the west allée) reminds us—through its garment and heavy jewelry—that the historic Buddha Shakyamuni was originally an Indian prince. Afterward he reached enlightenment and entered nirvana, a state free of suffering, desire, and sense of self, where all beings are released from the effects of karma and the cycle of death and rebirth.

New on display in gallery 240A is a smaller porcelain sculpture depicting Guanyin as a woman seated on a rock island, holding in her left hand a scroll that symbolizes knowledge. The figure's flowing garment and other fine details reveal exceptional craftsmanship. The sculpture bears the rare seal of the sculptor He Chaozong, who ranks among the best early 17th-century potters from Dehua. Dehua porcelain figures were produced for the domestic market and for export to Europe. In China, such items would have furnished a house altar or the desk of a scholar.